

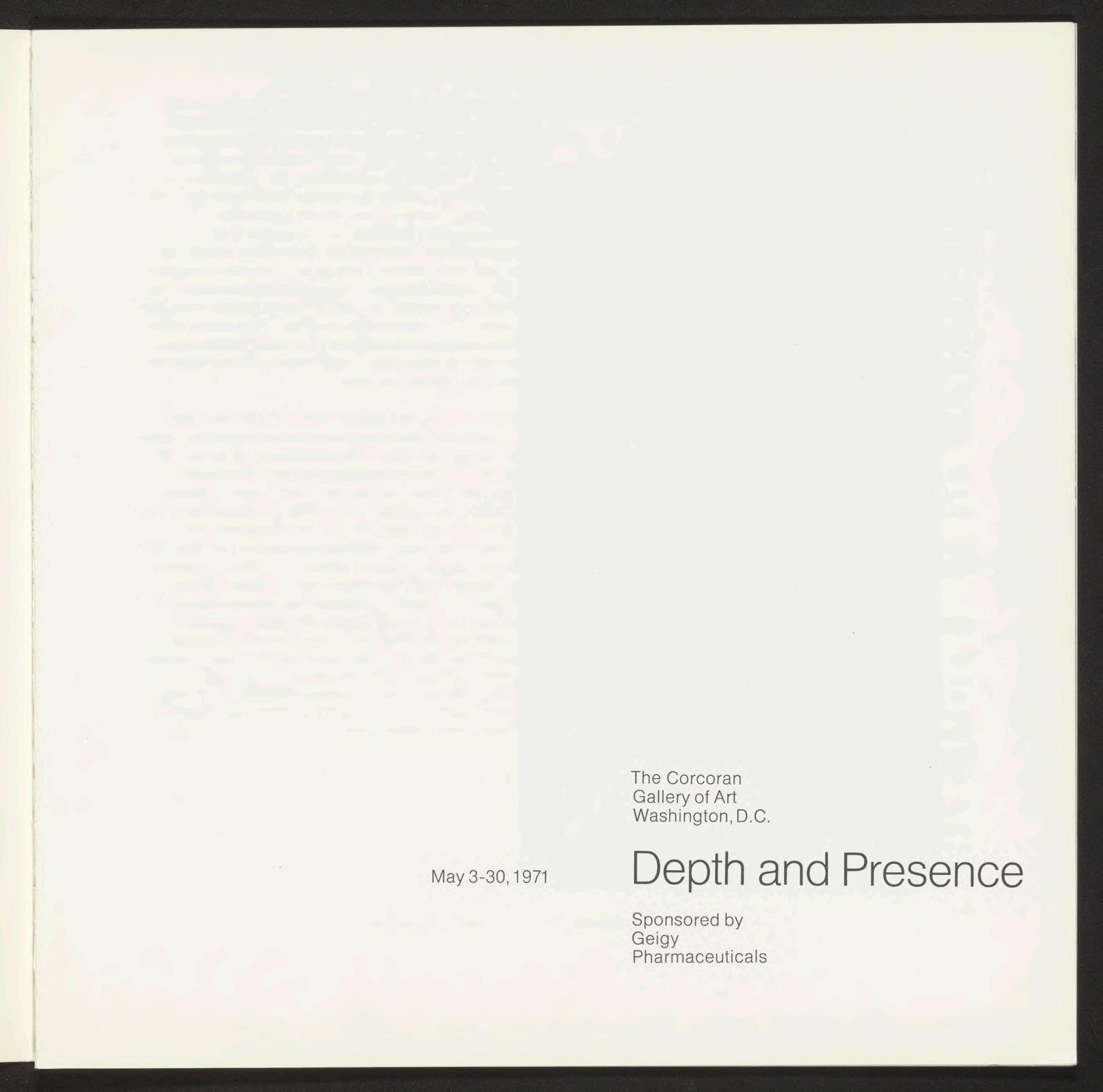


Depth and Presence



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Cover: Nancy Graves 'Shaman'



The Corcoran
Gallery of Art
Washington, D.C.

May 3-30, 1971

Depth and Presence

Sponsored by
Geigy
Pharmaceuticals

Acknowledgements

It is a pleasure to commend Geigy Pharmaceuticals for their enlightened sponsorship of the present exhibition. In its preparation, we were assisted by a number of individuals and institutions; particular thanks go to the Corcoran Gallery of Art and its Director, Mr. Walter Hopps, for housing the exhibition and Mr. Renato Danese, Curator, who ably performed the many tasks of coordination for this event.

We are very grateful to the lenders and artists who generously made their works available: Mr. and Mrs. Richard L. Feigen, Dr. Peter Ludwig, Corcoran Gallery of Art, Hudson River Museum, John Bernard Myers Gallery, Leo Castelli Gallery, M. Knoedler and Company, Inc., O.K. Harris Gallery, Paula Cooper Gallery. Special thanks go to Mr. Fred Mueller and to the Gallery Reese Palley, New York, for assistance in arranging additional loans.

The Design staff of Geigy Pharmaceuticals is responsible for the preparation of the handsome exhibition announcements and catalog.

Ed Colker
Stephen S. Prokopoff

Note on the exhibition theme

We wish to enlarge the experience of last year's exhibition, 'Symbol and Vision', presented for the San Francisco Meeting of the American Psychiatric Association. That display of paintings and dimensional works was woven with the strong threads of poetic metaphor and narrative imagery by West Coast artists.

The current exhibition can be seen and felt as aspects of presence; structures and objects in space and in new formations; essence and fantasy, myth and icon; perhaps, as Berryman has said of poetry, forces of both '...trouble and comfort.'

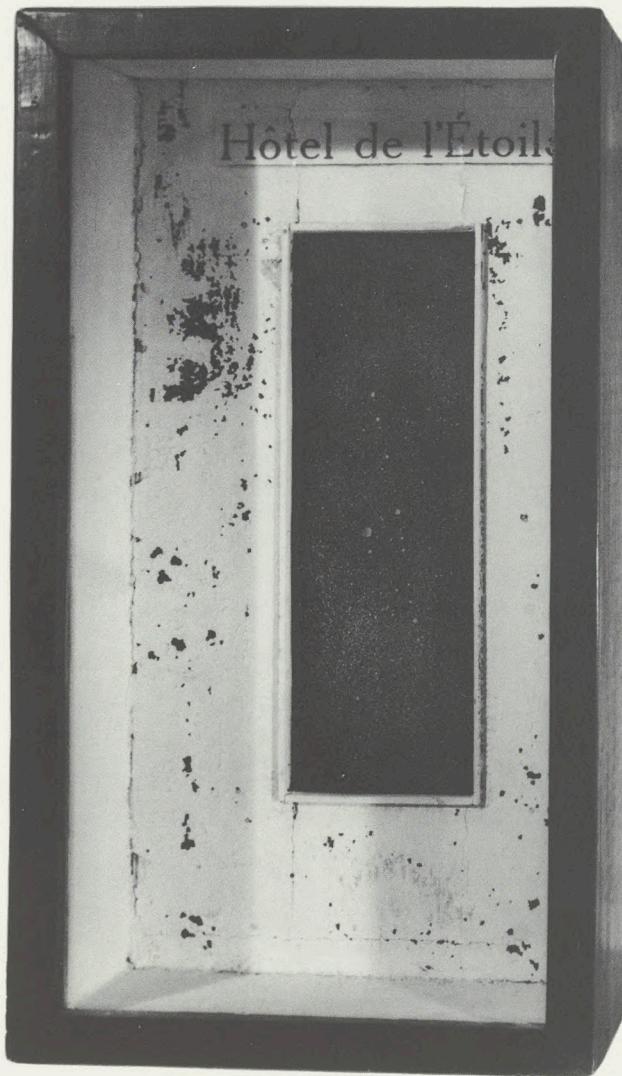
E.C.

Introduction

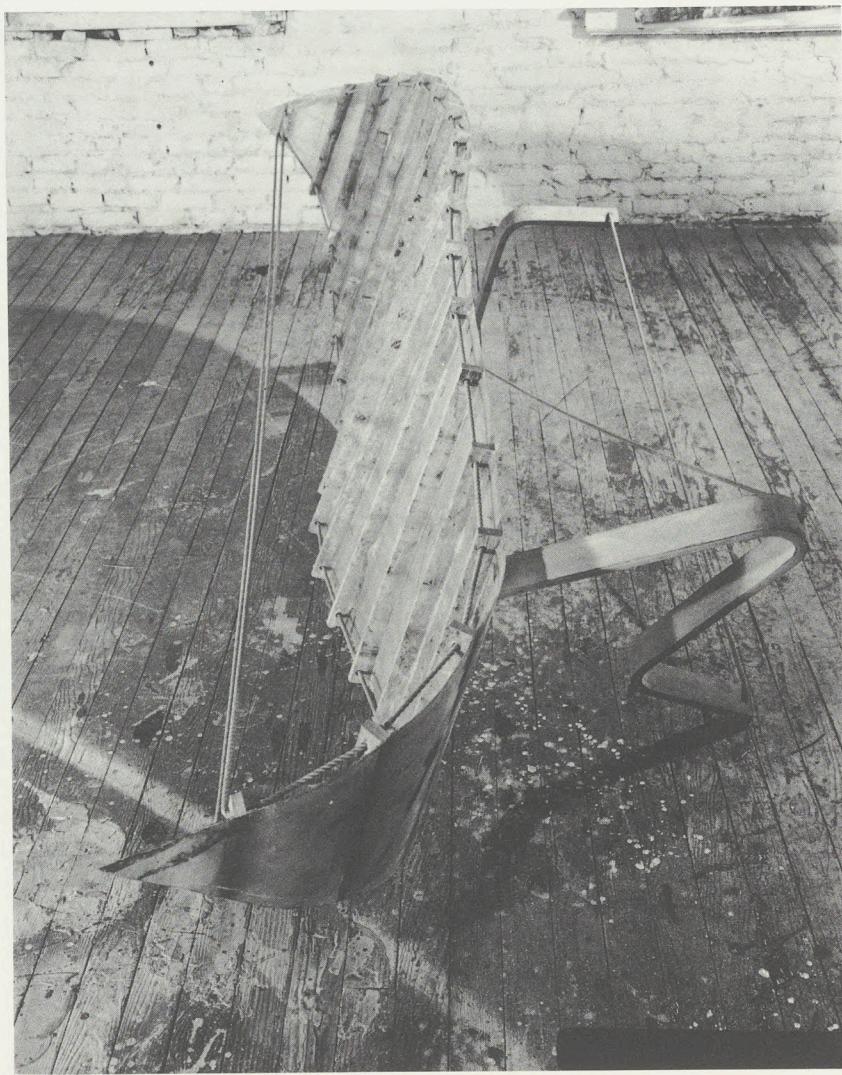
An important aspect of advanced sculpture and painting of the past decade has been the extension of traditional physical and evocative perimeters. Historically, this may be described as an opening, indeed as a breaking-up, literally and imaginatively, of the contained structures and the almost exclusive emphasis on purely formal considerations derived from Cubism and Constructivism that largely dominated the art of the past half-century. However, the prime impulse for this development certainly emanates from the increasing concern in virtually all phases of recent thought, with interrelations rather than parts, with the awareness that nothing exists in isolation, and that connections exist, regardless of how tenuous they may initially appear.

The artist suggests that life and art are made of common stuff, that the processes of one permeate and inspire the other. He reminds us of this in the present exhibition through the use of irregular forms and open, casual structures that capture and distill the essence of events or situations. And we are so reminded, too, in his discarding of familiar materials—canvas and paint, marble—in favor of objects directly drawn from his ambience and imbued with the meanings of association. Brought together in a heightened aesthetic context these forms and materials create potent evocations expressive of concern and experience. The role of the spectator undergoes an interesting metamorphosis. With the ability to circulate through the work and to sense himself in its orbit, in either fact or fancy, he is no longer an observer but an active participant.

S.S.P.



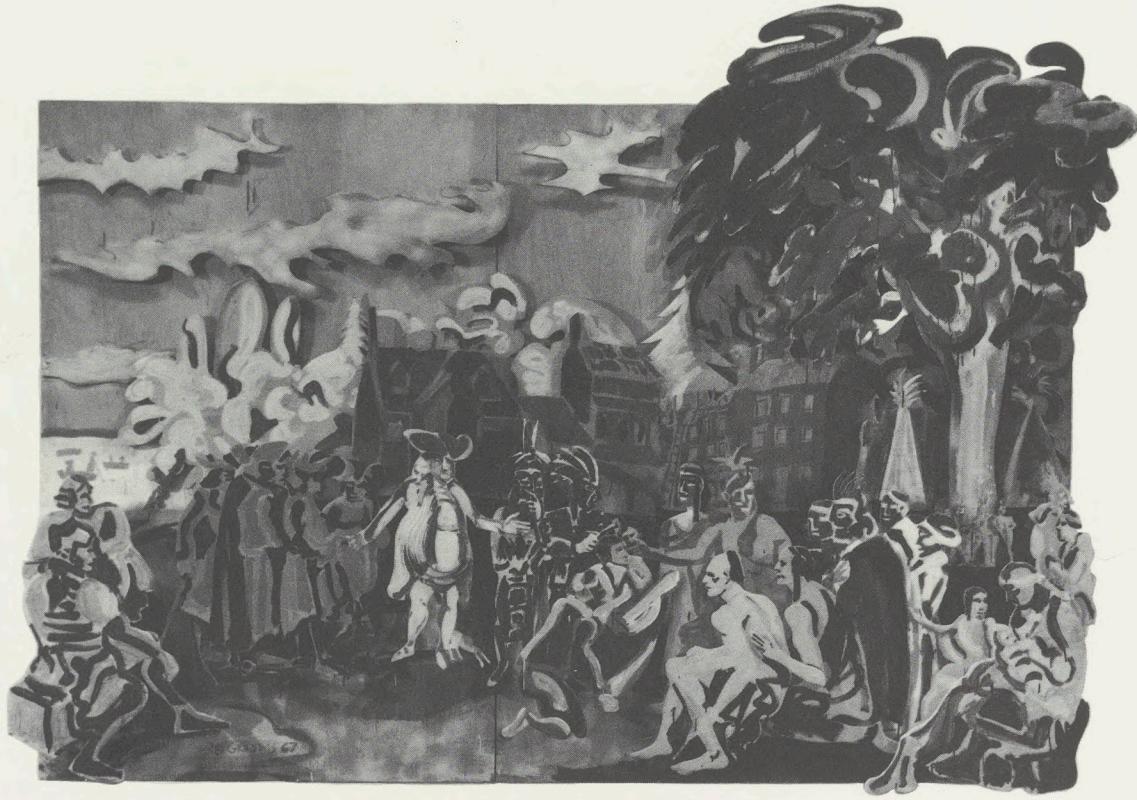
Joseph Cornell *Hôtel de l'Étoile* c.1950



John Duff *Yellow Rope Piece* 1969

Rafael Ferrer *Untitled* 1971

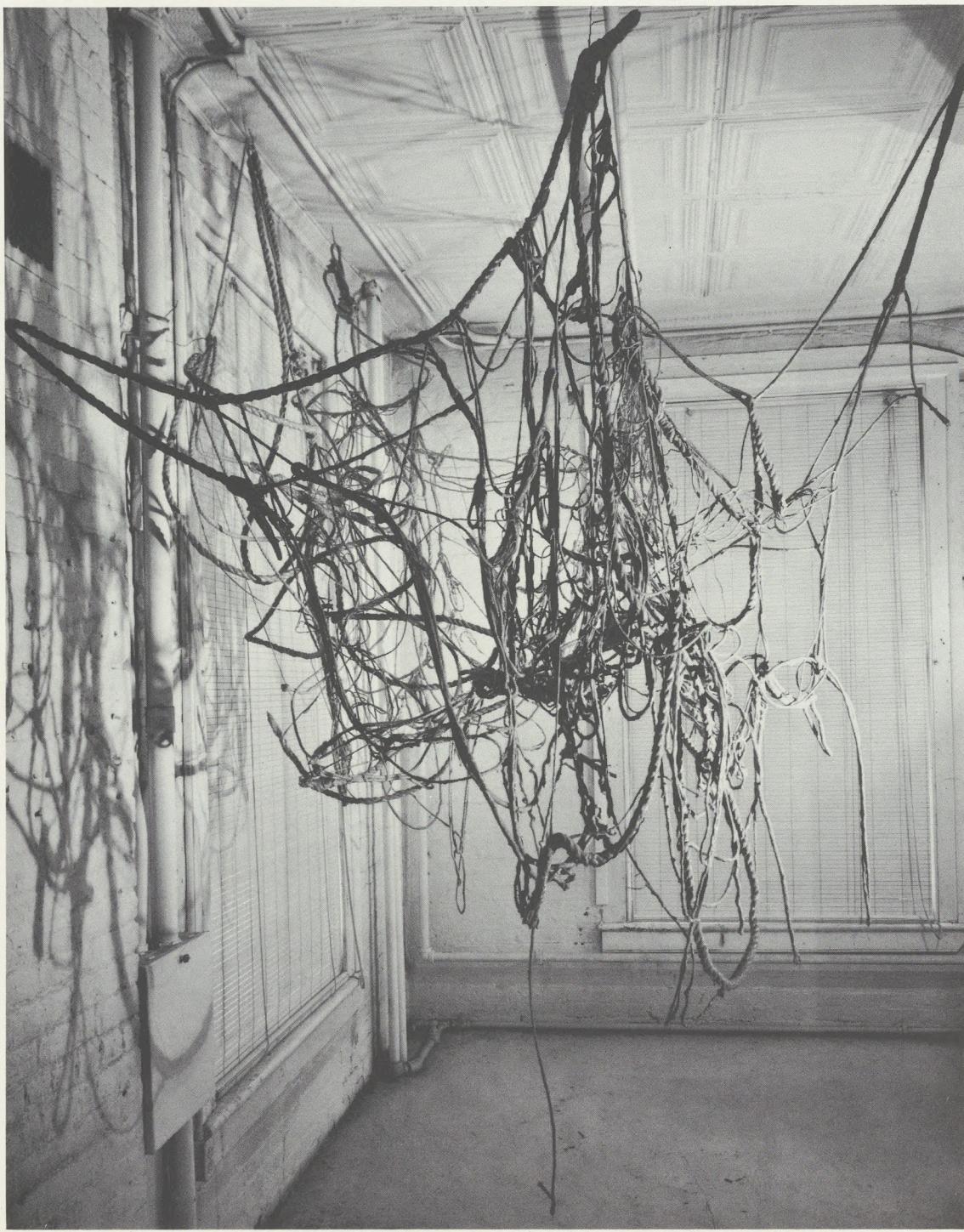




Red Grooms *The Founding of Philadelphia* 1967



Duane Hanson *Bowery Bums* 1969





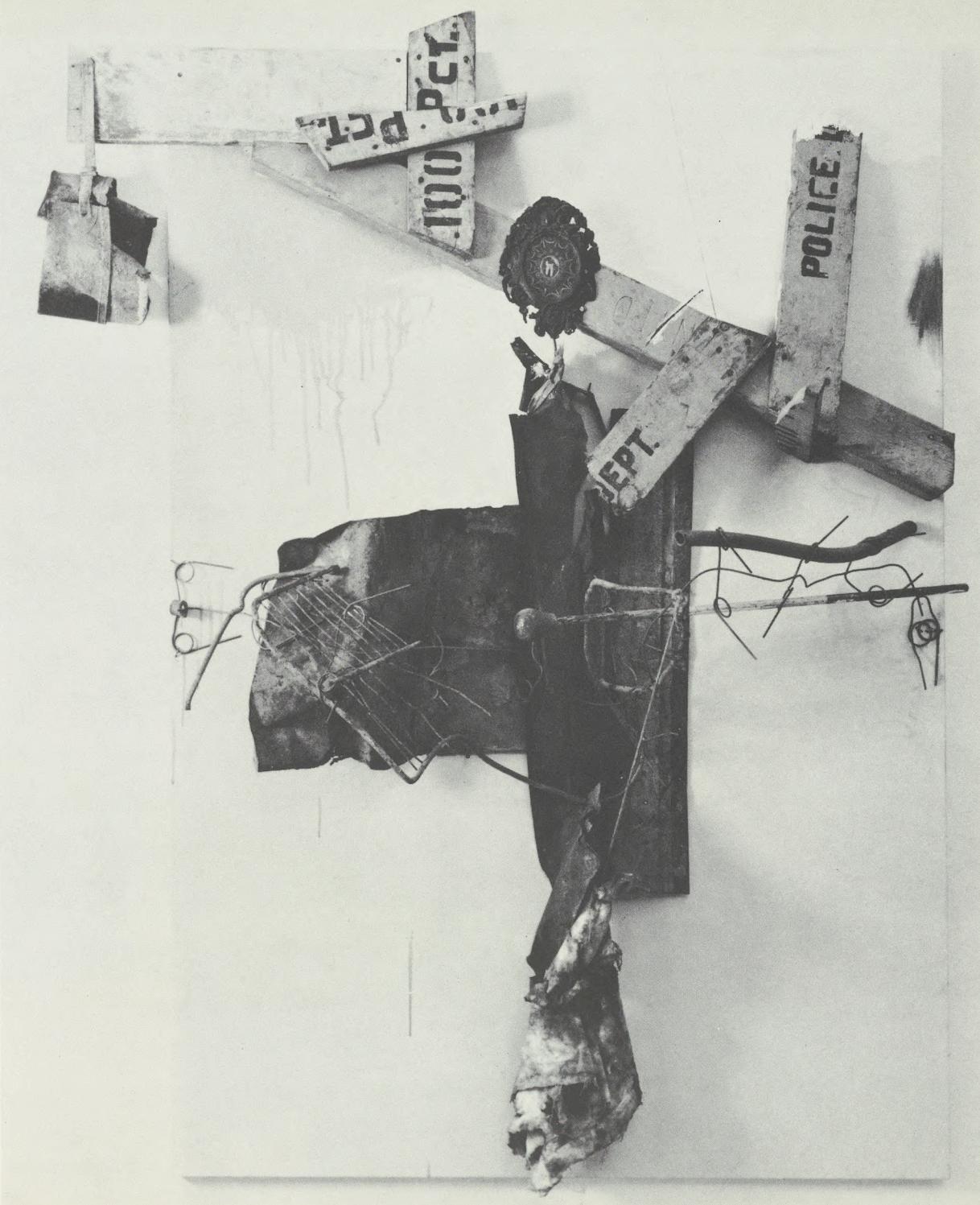
Ree Morton Tree A 1971

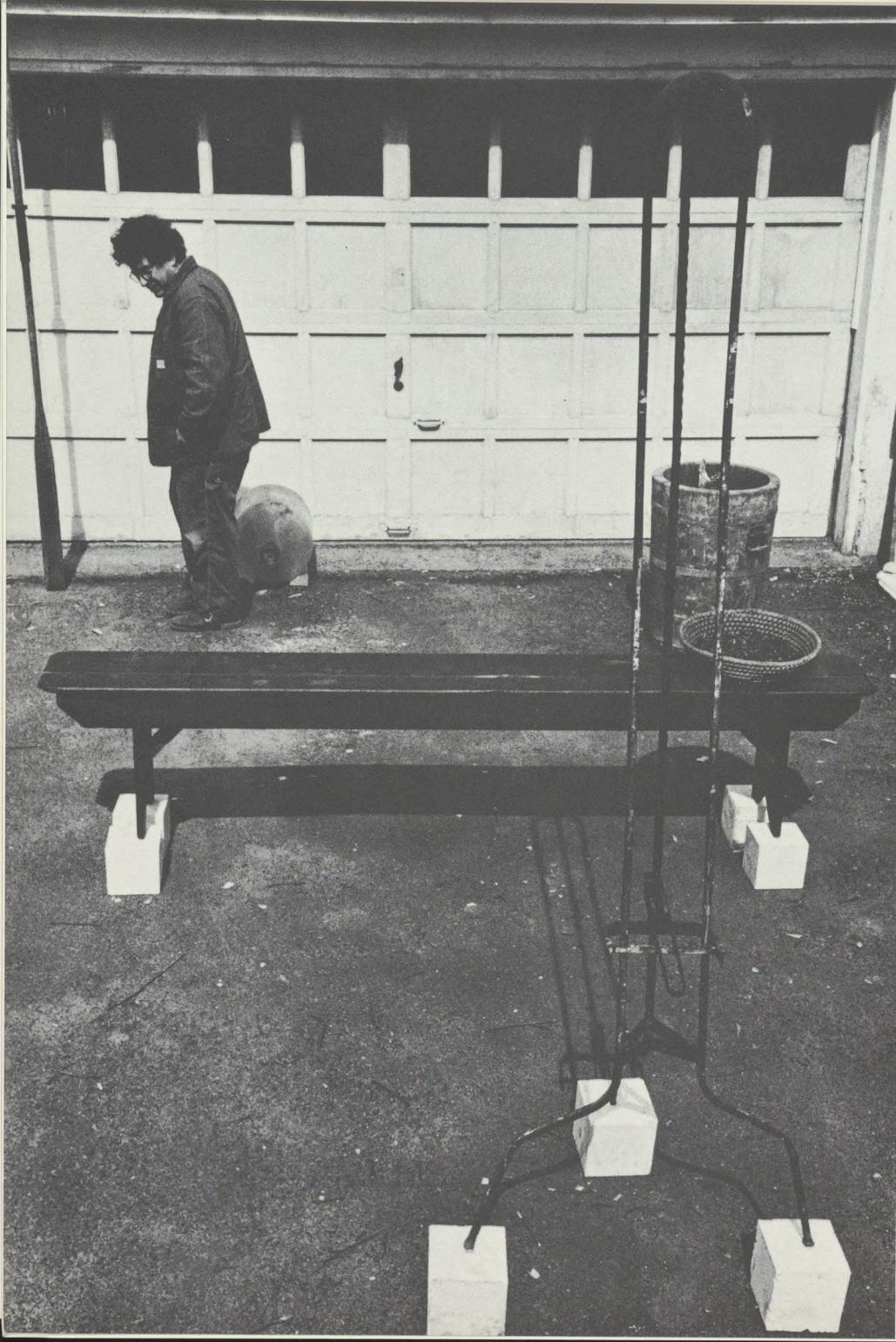
Eva Hesse *Untitled* 1969-70



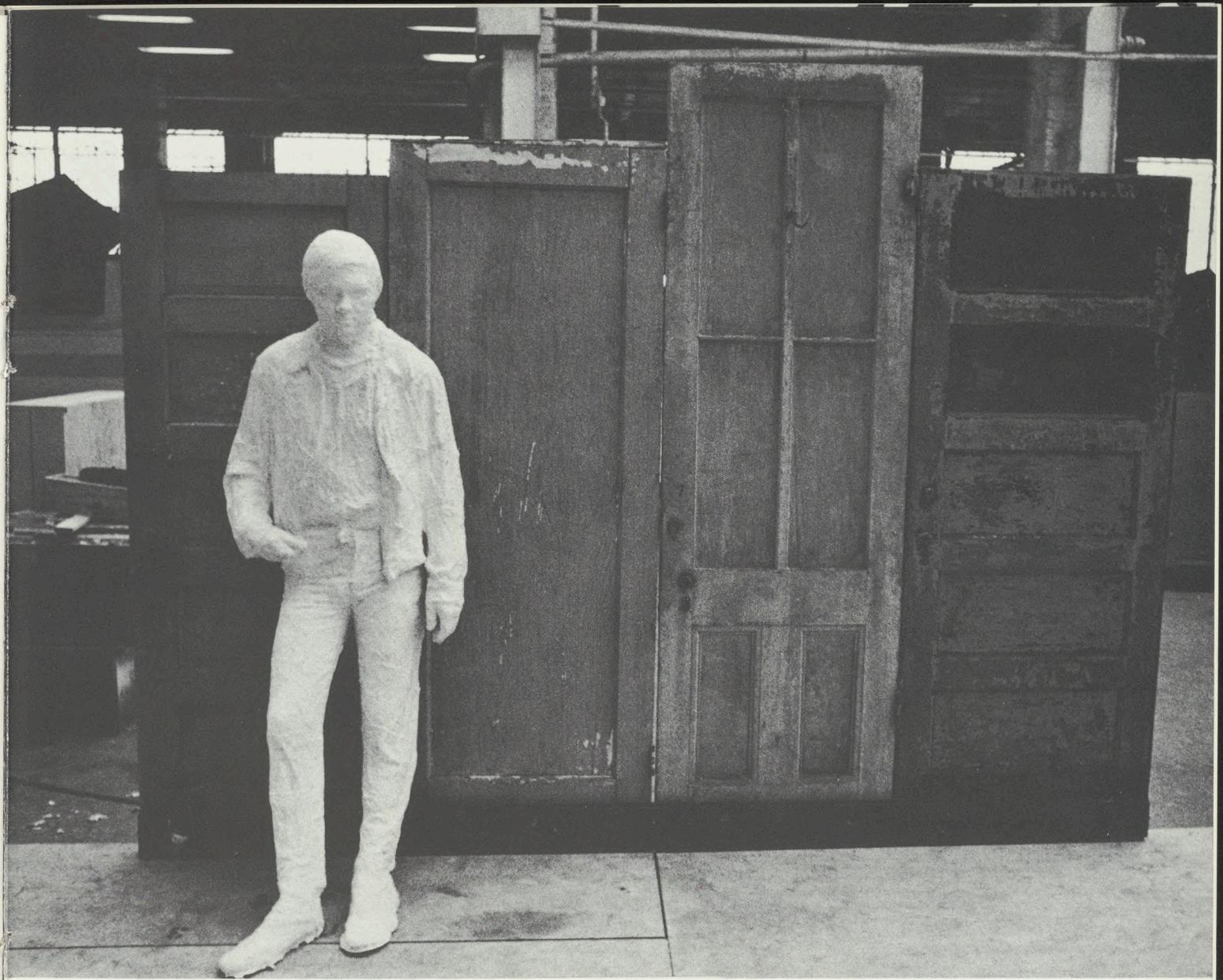
Louise Nevelson *Ancient Secrets* 1964

Robert Rauschenberg *Coexistence* 1961

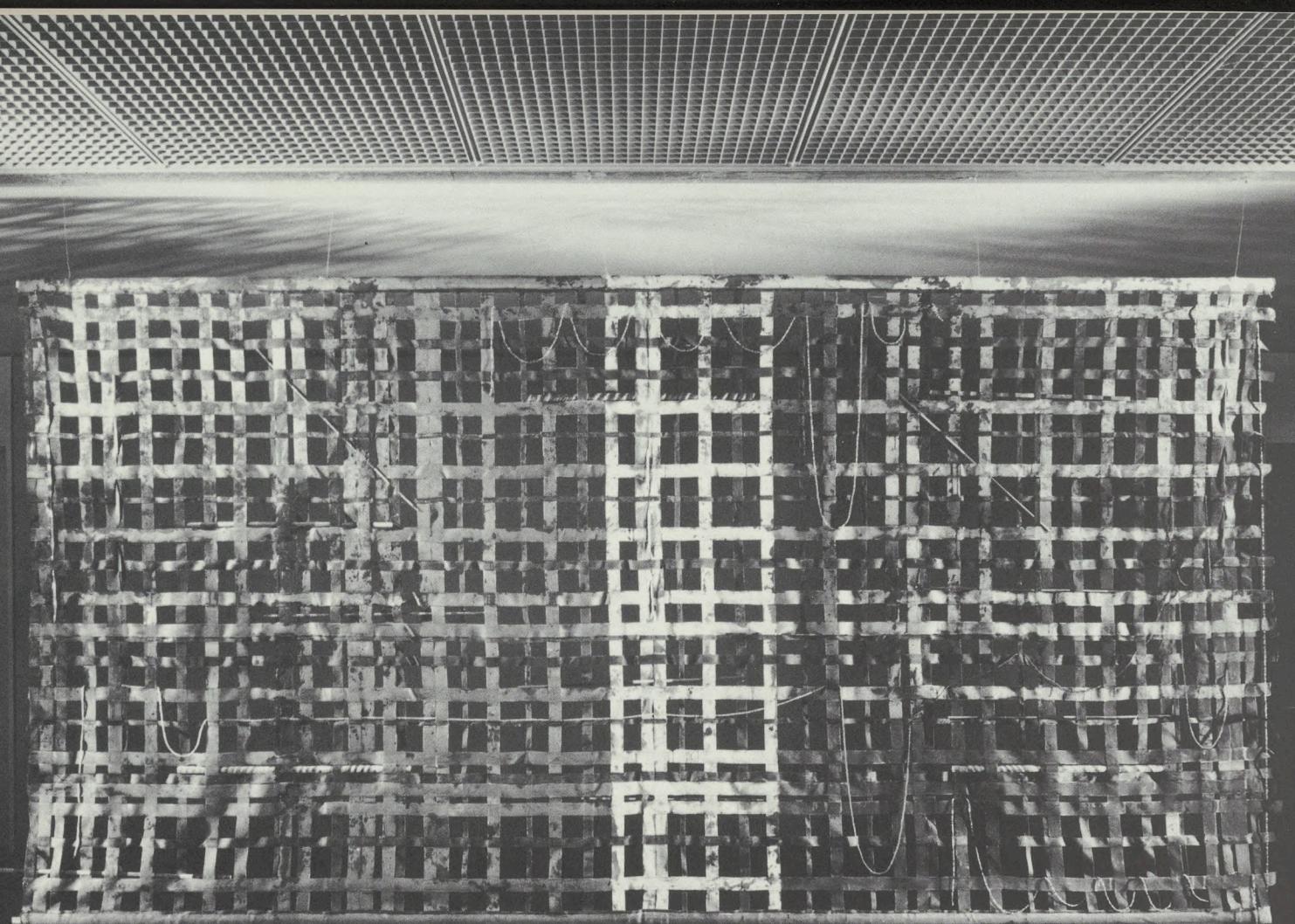




Italo Scanga *The Sea* 1971



George Segal *Man Leaning Against a Wall of Doors* 1968



Alan Shields *Devil Devil Love* 1970

Paul Thek *Fishman* 1969



Catalog

Dimensions are given in inches: height precedes length precedes width.

Joseph Cornell

Hôtel de l'Etoile c. 1950

Wood, glass, oil and paper construction
22½ x 12¾ x 7

Lent by Mr. and Mrs. Richard L. Feigen, New York

Ree Morton

Tree A 1971

Tree, dirt, concrete, screen, birds, rubber,
wire and mortar

84 x 48 x 120

Lent by the artist

Joseph Cornell

Homage to the Romantic Ballet 1942

Mixed media construction
4 x 10 x 6¾

Lent by Mr. and Mrs. Richard L. Feigen, New York

Louise Nevelson

Ancient Secrets 1964

Painted wood

74 x 68 x 27

Lent by Corcoran Gallery of Art, Washington, D.C.

John Duff

Yellow Rope Piece 1969

Fiberglass, wood and rope
36 x 96 x 30

Lent by the artist

Robert Rauschenberg

Coexistence 1961

Combine painting
60 x 42

Lent by Leo Castelli Gallery, New York

Rafael Ferrer

Untitled 1971

Any materials needed at the time the work is done
84 x 190 x 240

Lent by the artist

Italo Scanga

The Sea 1971

Plaster, wood, steel, dry fish, dry peppers, shells
and basket, glass
84 x 216 x 180

Lent by the artist

Nancy Graves

Shaman 1970

Latex, steel, muslin, acrylic and paint
204 x 144 x 144

Lent by Dr. Peter Ludwig, Aachen,
West Germany

George Segal

Man Leaning Against a Wall of Doors 1968

Plaster, wood and metal
120 x 80 x 36

Lent by Hudson River Museum, Yonkers, New York

Red Grooms

The Founding of Philadelphia 1967

Painted wood construction
72 x 86

Lent by John Bernard Myers Gallery, New York

Alan Shields

Devil Devil Love 1970

Cotton belt, acrylic, thread, beads and wood
96 x 196

Lent by Paula Cooper Gallery, New York

Duane Hanson

Bowery Bums 1969

Fiberglass and trash
48 x 156 x 96

Lent by O. K. Harris Gallery, New York

Paul Thek

Fishman 1969

Mixed media
72 x 72 x 206

Lent by the artist

Eva Hesse

Untitled 1969-70

Latex over cotton rope
126 x 90 x 144

Lent by M. Knoedler & Company, Inc., New York

The Corcoran Gallery of Art has one of the most comprehensive collections of American art in this country. The works embrace the 18th, 19th and 20th centuries. They include portraits by John Smibert, Robert Feke, John Singleton Copley, the Peale family, and John Singer Sargent; landscapes by Washington Allston, Thomas Cole, George Caleb Bingham, Frederic Church and Albert Bierstadt; likenesses of our Presidents by Gilbert Stuart, Thomas Sully, George Healy and others, and paintings and sculpture by the great American realists and abstract artists of the twentieth century.

The Corcoran is one of the oldest art museums in the United States. Its collections were started by a man with the foresight to realize, early in the nineteenth century, that American art was worth preserving for posterity. Retiring from active business in 1854, William Wilson Corcoran devoted himself thereafter to his philanthropic interest. He engaged James Renwick to design a gallery to house his private collection which was largely contemporary, including both European and American works. This he presented to the public by deed in 1869.

The collection soon outgrew its home, and the present museum, designed by Ernest Flagg, was completed in 1897 to house not only the collection but also an art school.

In accordance with the wishes of the Founder, the Corcoran Gallery has always laid special emphasis on work by American artists. The present Trustees have continued to follow this policy, continually adding not only important works by earlier masters, but also paintings and sculpture by contemporary American artists. The Gallery is privately owned and operated, drawing no funds from the city or the Federal Government. This gives it a unique opportunity to act freely in presenting important experimental art trends and directions.



